

the best of

mike oldfield

piano/vocal/guitar



elements

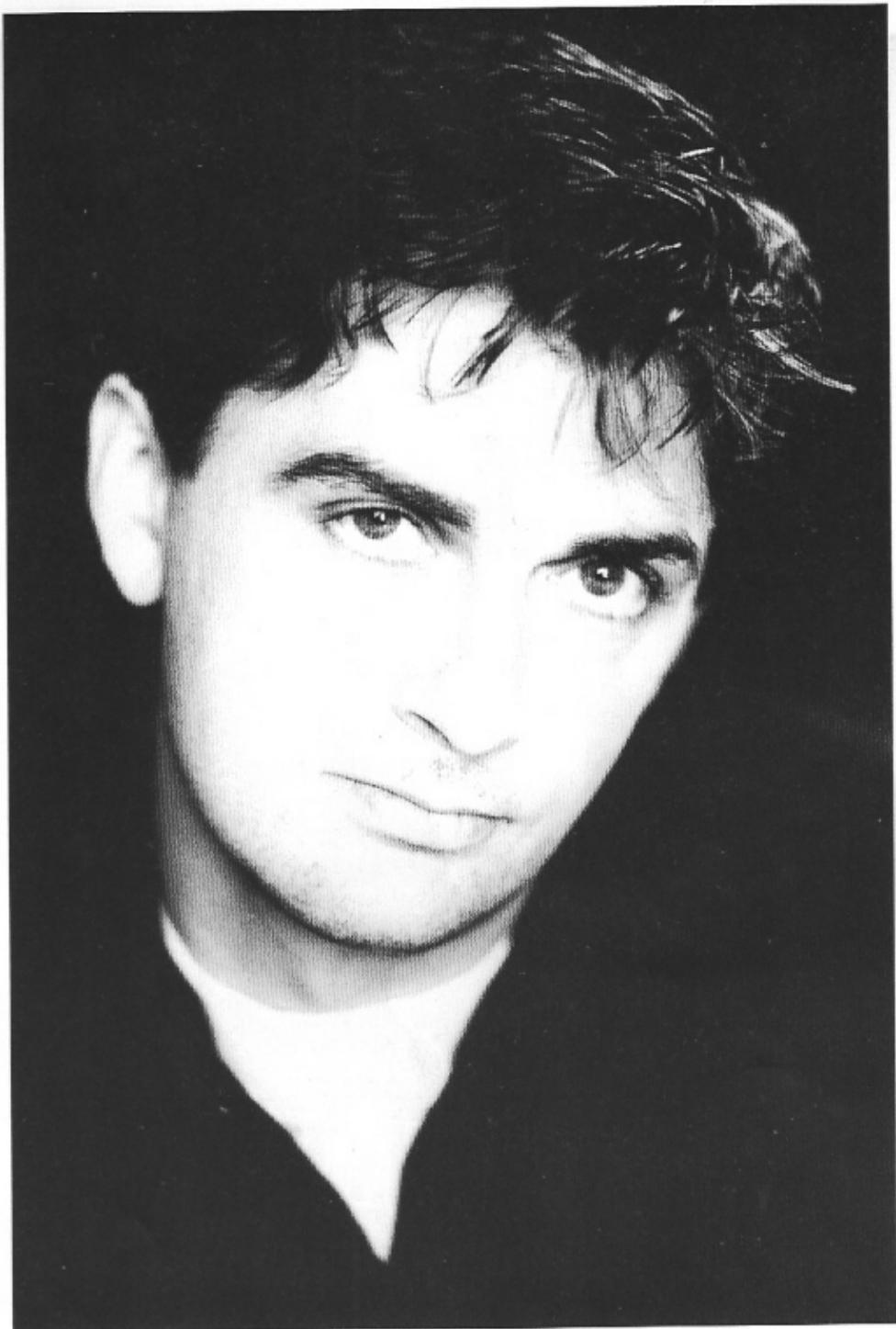
- 07 tubular bells
11 family man
15 moonlight shadow
19 heaven's open
27 five miles out
34 to france
38 foreign affair
41 in dulci jubilo
49 shadow on the wall
56 islands
60 etude
64 sentinel
72 ommadawn
77 portsmouth
79 incantations
83 amarok

D
M86 217 178 X

Worldwide Representation: Clive Banks Limited.
P.O. Box 2865, London W6 0LT
Folio © 1994 International Music Publications Limited
Southend Road, Woodford Green, Essex IG8 8HN England
Cover Artwork: Bill Smith
Music Transcribed by Barnes Music Engraving Ltd.,
East Sussex TN22 4HA
Printed by Panda Press · Haverhill · Suffolk CB9 8PR
Reproducing this music in any form is illegal and forbidden
by the Copyright, Designs and Patents Act 1988.

215-2-1118

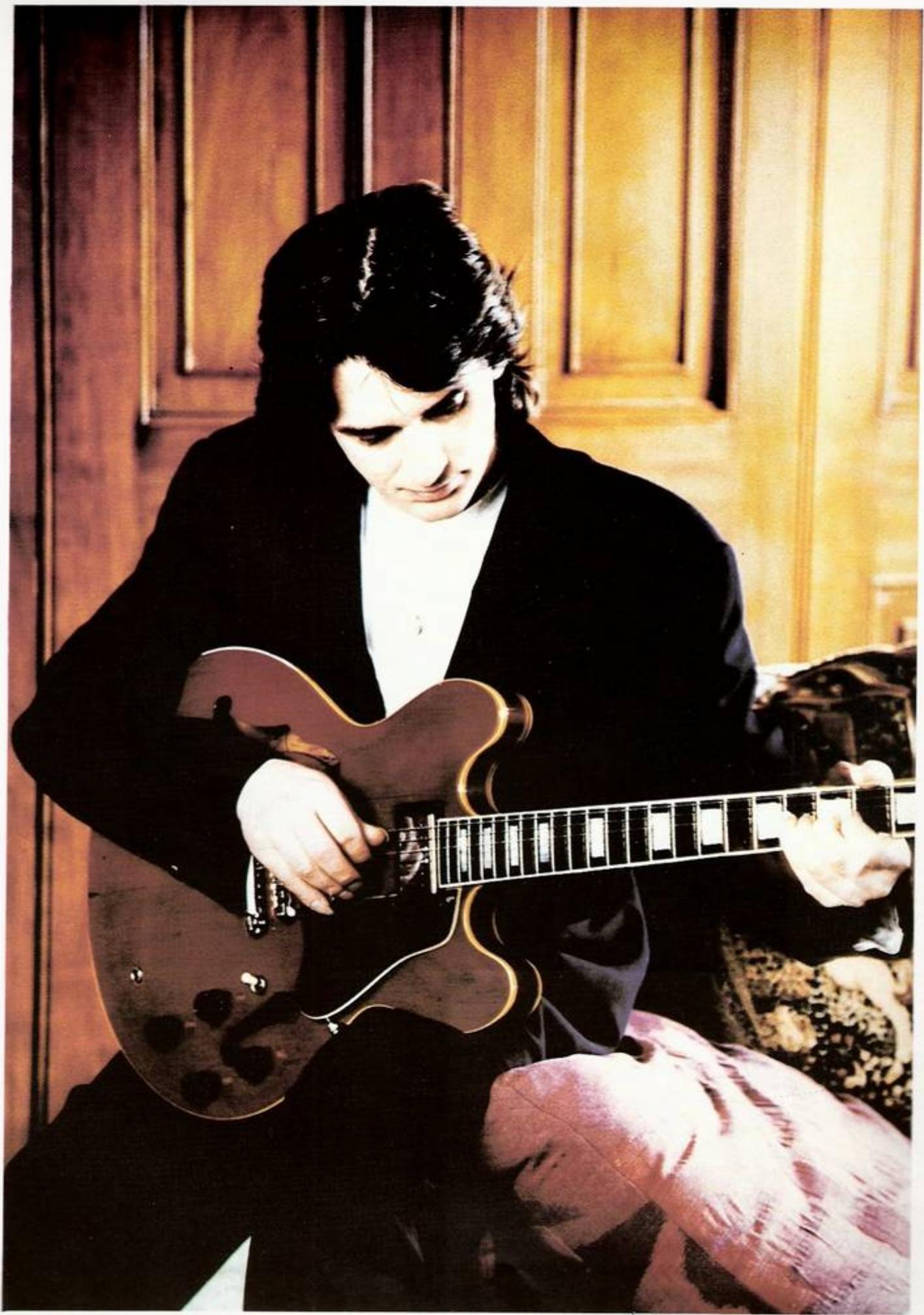
the best of mike oldfield elements

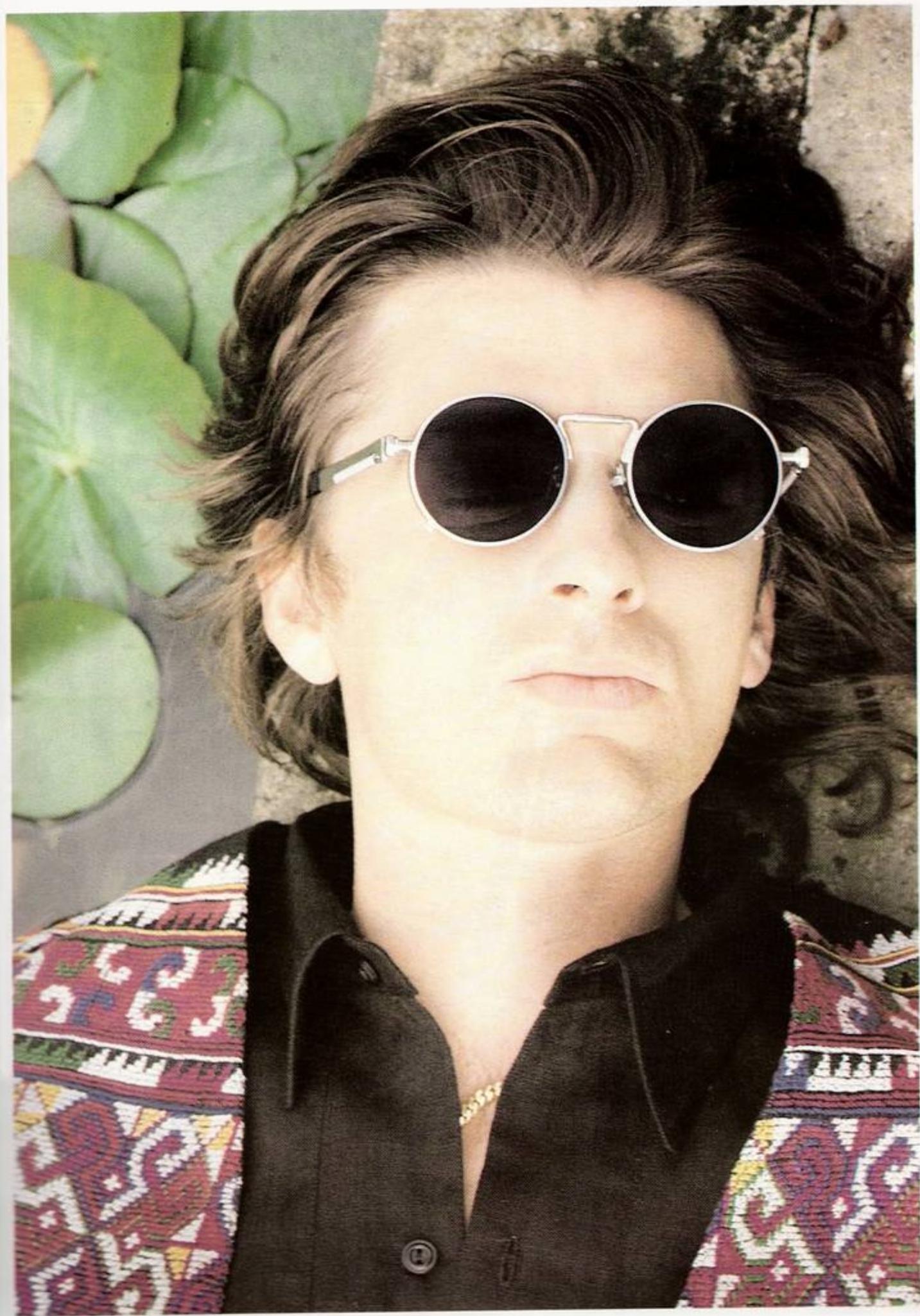


Apart from *Tubular Bells* which is presented in its entirety, this collection is a snap-shot of Mike's work on the Virgin label. That work spans almost two decades in which studio and musical technology have undergone dramatic developments and the world in general has experienced great political and social change. He has described himself as an "ambassador for instrumental music" though his music bears little relationship to the often tuneless New Age style that has done so much damage to the credibility of the long instrumental format.

Through all of this Mike has continued to create and develop his art, constantly exploring every advance in musical technology and incorporating influences and sounds from around the world. Welcome to the first eighteen years' work of one of Britain's greatest composers and instrumentalists.

Richard Newman and Dave Laing







tubular bells

Music by
Mike Oldfield

(♩ = 150) Am

add Bells

Am

Am/G

Am

Organ

Am/G

Am

Am/G

play 3 times

8

Am Amadd9 Am Cmaj7/G Fmaj7

3/4 time signature. The first measure shows three chords: Am, Amadd9, and Am. The second measure shows Cmaj7/G and Fmaj7. The bass line consists of eighth-note chords.

Em Dsus4 Dm Am

3/4 time signature. The first measure shows Em. The second measure shows Dsus4 and Dm. The third measure shows Am. The bass line consists of eighth-note chords.

E7no3 Am

3/4 time signature. The first measure shows E7no3. The second measure shows Am. The bass line consists of eighth-note chords.

Organ 1. Am/G

8 time signature. The organ part consists of eighth-note chords. The first measure shows Am/G. The second measure shows a bass line consisting of eighth-note chords.

2. Am/G Am Cmaj7/G

8 time signature. The organ part consists of eighth-note chords. The first measure shows Am/G. The second measure shows Am. The third measure shows Cmaj7/G. The bass line consists of eighth-note chords.

Fmaj7



Esus4



Em



Dsus4



Dm



Am



E7no3



Penny whistle

Am



Em/G



Am



Em/G



E7no3



Am



Em/G



play 3 times

F#

G

A

B

C

D

E

F

10

Am

(Penny whistle continues)

F

Em

Electric guitars

Electric guitars

Am

F

Em

Am

F

Em

Am

F

Em

family man

Words and Music by
Mike Oldfield, Mike Frye, Tim Cross,
Richard Fenn, Maggie Reilly and Morris Pert

(♩ = 129)

Capo 1



Fm

1. She had sul - ky smile_ she took a stan - dard pose_ as she pre -

- sen - ted her sex. She had sul - try eyes_ she made it

per - fect - ly plain_ that she was his for a price. But he said, "Leave me a - lone_ I'm a

fa - mi - ly man_ and my bark_ is much worse_ than my bite." He said, "Leave



— me a lone_ I'm a fa-mi-ly man_ if you push_ me too far, I just might."





Guitar Solo on **D.8** only

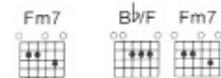












2. She wore hurt surprise as she re - checked her make - up to pro -
 3. She gave him her look it would have worked on an - y oth - er
 4. She turned tossed her head and then she start-ed to make her fi - nal



- tect her-self.
man in sight.
ex - it linc.

She showed less than pride she made it
He could not mis-take she want-ed
She showed real dis - disdain and start-ed



to Coda ♫

to - tal - ly clear that she was his for a price.
to go back with him and spend this night. But he said, "Leave me a - lone I'm a
scream-ing a - gain, she could be his for a price.



fa - mi - ly man and my bark is much worse then my bite. Please just leave.

1st time repeat
2nd time D.  al Coda



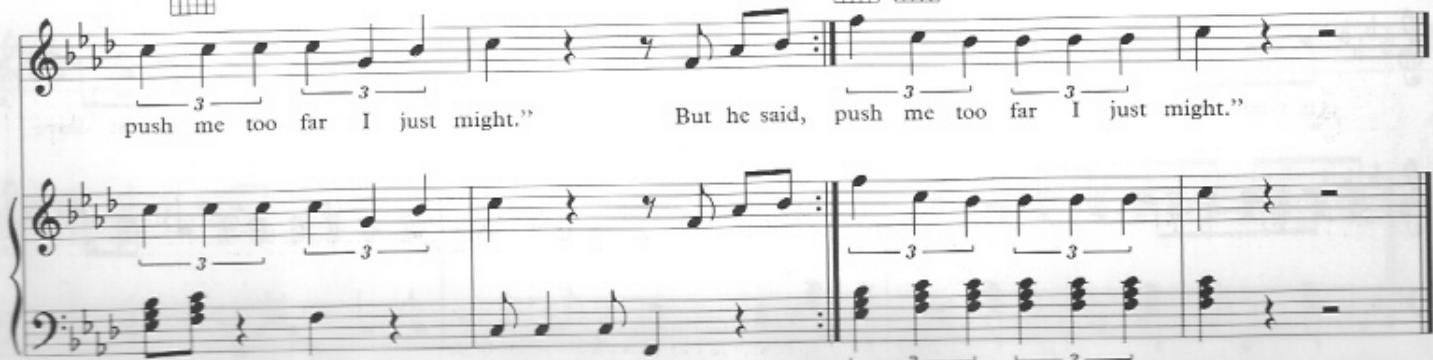
 CODA 




1.2.3.



4.

moonlight shadow

Words & Music by
Mike Oldfield

(♩ = 129)

1. The

Sheet music for the first section of "moonlight shadow". The key signature is F# major (three sharps). The time signature is 4/4. The melody is on the treble clef staff, and the bass line is on the bass clef staff. The guitar chords are indicated above the staves: E, B, C#m (with 4fr), A, B.

last that ev - er she saw him, car-ried a-way by a moon-light sha-dow. He
 (2.) trees that whis-per in the eve - ning, car-ried a-way by a moon-light sha-dow. Sing a
 (3.) Four a. m. in the morn - ing, car-ried a-way by a moon-light sha-dow. I

Sheet music for the second section. The lyrics are provided below the melody. The guitar chords are indicated above the staves: C#m (with 4fr), A, B, E, B.

Sheet music for the third section. The guitar chords are indicated above the staves: E, B.

passed on wor-ried and warn - ing, car-ried a-way by a moon-light sha-dow.
 song of sor-row and griev - ing, car-ried a-way by a moon-light sha-dow.
 watched your vi - sion form - ing, car-ried a-way by a moon-light sha-dow. The

Sheet music for the fourth section. The lyrics are provided below the melody. The guitar chords are indicated above the staves: C#m (with 4fr), A, B, E, B.

Sheet music for the fifth section. The guitar chords are indicated above the staves: E, B.

Lost in a rid-dle that Sat-ur-day night,
All she saw_ was a sil-hou -ette of a gun,
stars move slow-ly in a sil-ver-y light,

far a-way on the oth-er side.. He was
far a-way on the oth-er side.. He was
far a-way on the oth-er side.. Will you

caught in the mid-dle of a des-perate fight, and she could-n't find how to push
shot six times by a man on the run, and she could-n't find how to push
come to talk to me this night but she could-n't find how to push

1.
2.3.
B

through. I stay, I pray, see_ you in hea-ven far a-way.

I stay, I pray, see_ you in hea-ven one day.

Guitar solo

The sheet music consists of six staves of musical notation for guitar. Above each staff, there is a small chord diagram indicating the chords being played. The chords are labeled as follows:

- Staff 1: C#m (diagram: x ooo), A (diagram: x ooo), B (diagram: x ooo), E (diagram: o ooo), B (diagram: x ooo)
- Staff 2: C#m (diagram: x ooo), A (diagram: x ooo), B (diagram: x ooo), E (diagram: o ooo), B (diagram: x ooo)
- Staff 3: C#m (diagram: x ooo), A (diagram: x ooo), B (diagram: x ooo), E (diagram: o ooo), B (diagram: x ooo)
- Staff 4: E (diagram: o ooo), B (diagram: x ooo), C#m (diagram: x ooo), 4fr (diagram: x ooo), A (diagram: x ooo), B (diagram: x ooo)
- Staff 5: E (diagram: o ooo), B (diagram: x ooo), C#m (diagram: x ooo), 4fr (diagram: x ooo), A (diagram: x ooo), B (diagram: x ooo)
- Staff 6: E (diagram: o ooo), B (diagram: x ooo), C#m (diagram: x ooo), 4fr (diagram: x ooo), A (diagram: x ooo), B (diagram: x ooo)

The notation includes various note heads (circles, crosses, dots) and stems, indicating specific fingerings or techniques for the guitar player.

The image shows a page of sheet music for a duet, consisting of two staves. The top staff is for the guitar, indicated by a treble clef and a six-string chord diagram. The bottom staff is for the piano, indicated by a treble and bass clef. The music is in common time. The top staff has five measures. Measure 1 starts with a C#m chord (x, x, 4fr, x, x, x). Measures 2 and 3 show a repeating pattern of chords A (x, o, o) and B (x, x, x, x, x, x). Measure 4 starts with an E chord (o, o, o, o). Measure 5 starts with a B chord (x, x, x, x, x, x). The bottom staff has five measures corresponding to the guitar parts. Measure 1 has a bass note (G) and a treble note (E). Measures 2 and 3 have bass notes (A) and treble notes (B). Measures 4 and 5 have bass notes (D) and treble notes (G).

A musical score for guitar and bass. The top staff is for guitar, showing chords C#m, A, B, E, and B. The bottom staff is for bass, showing notes corresponding to the chords above. The key signature is C# major (two sharps). The time signature is common time. The guitar part consists of eighth-note patterns, while the bass part provides harmonic support.



 Caught in the mid-dle of a hun-dred and five. Guitar The


 E B C[#]m A B

 night was hea-vy and the air was so live,_ but she could-n't find_ how to push through.
 Guitar



heaven's open

Words & Music by
Mike Oldfield

The sheet music consists of five staves of music for electric guitar. The first staff shows a rhythmic pattern with various chords indicated above the notes. The second staff is labeled "Electric guitar". The third staff features a continuous eighth-note pattern. The fourth and fifth staves show chords and a bass line.

Chords and Fretboard Diagrams:

- Staff 1:** G (xoo), Csus2 (xoo), D5 (xxo), Em7 (oxo), Csus2 (xoo), D5 (xxo).
- Staff 2:** G/D (xooodd), Csus2/E (xxo), D/F# (xoo), Em7 (oxo), Csus2 (xoo), D5 (xxo), G (xoo).
- Staff 3:** Em (ooo), D (xo), G (xoo), D (xo), C (xoo), D (xo), Em (ooo).
- Staff 4:** C (ooo), D (xo), G (xoo), D (xo), C (xoo), D (xo), G (xoo).
- Staff 5:** C (ooo), D (xo), G (xoo), D (xo), C (xoo), D (xo), G (xoo).

C D Dsus2 G6/B Bm Em D

This is ___ that morn - ing, it's wait - ing for ___ you,

C D Dsus4 G/B Bm Em D/F#

the face_ of des - ti - ny_ stand - ing be - fore ___ you.

G D/F# Em Csus2 D5

This is ze - ro hour, now ___ is ___ for ___ you.

G D/F# Em Csus2 D5

Can you feel that pow-er, in - side_ of ___ you?

This price - less mo - ment, in your pos-ses - sion,

ans - wers to my - ster - ies stand in suc - ces - sion.

This is ze - ro hour and there's no way back.

Can you feel that pow-er? In its arms you're wrapped.

G Csus2 Dsus4 Em7 C Dsus4

All through the night-time, till the sun comes in now.

G C D Em C D G Electric guitar

heav - en's open, just fly right in.

Em D G D C D Em

Guitar tablature showing chords C, D, Dsus4, G/B, Bm, Em, and D. The lyrics are: Now you stand in that garden, this is that vi-sion.

C Dsus4 D Bm Em D/F#







- 3 world's_ edge, it's your bap - ti - sm. _____

A musical score page showing measures 11 through 15. The top staff uses a treble clef and a key signature of one sharp. It consists of five measures of sixteenth-note patterns. The bottom staff uses a bass clef and a key signature of one sharp. It consists of five measures of quarter notes. Measures 11-14 end with a double bar line and repeat dots, indicating a repeat of the section.

This is zero hour
and your hands are free.

The image shows two staves of musical notation for a bassoon. The top staff uses a bass clef and has a key signature of one sharp. It consists of four measures of sixteenth-note patterns. The bottom staff also uses a bass clef and has a key signature of one sharp. It consists of four measures of eighth-note patterns.

G D/F# Em Csus2 D5

xoo
xoo
xoo
xoo
xoo

- - - - -

Can you feel that pow-er? It's eas- - ta - - sy. —

A musical score for the first piano part, showing measures 11 and 12. The score consists of two staves. The top staff uses a bass clef and has a key signature of one sharp. It contains eighth-note patterns. The bottom staff also uses a bass clef and has a key signature of one sharp. It contains sixteenth-note patterns.

G Csus2 Dsus4 Em7 C Dsus4

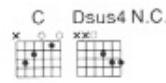
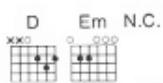
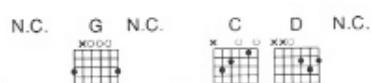
All through the night-time, till the sun comes in. Now

G C D Em C D G Electric guitar

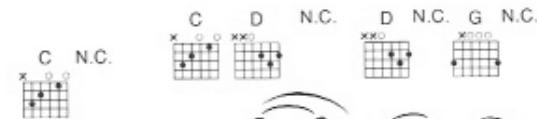
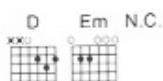
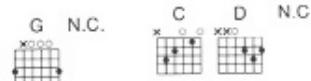
heav - ven's open, fly right in.

Em D G D C D Em

C D G D C D G



Wait - ing — the whole night - time, till the sun comes in. —



All through the night - time, let the blue sky in. —



Hea - ven's — o - pen, the sun comes in.

Hea - ven's — o - pen, let that blue sky in. —

G Csus2 Dsus4 Em7 C Dsus4

You know the sun comes in now

G C D Em C N.C. Electric guitar

heav - en's open, fly right in.

Em D G D C D Em

C D G D C D G

five miles out

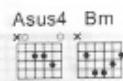
Words & Music by
Mike Oldfield

(♩ = 87)
N.C.



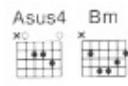
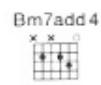
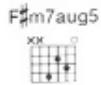
Drums intro

Electric guitar



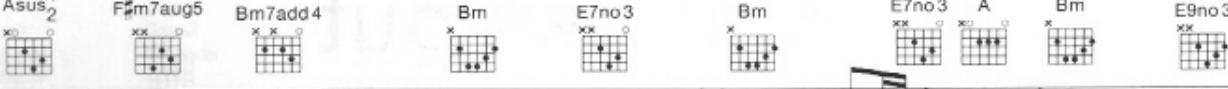
Vocoder

What do you do when you're fall - ing, you've got..

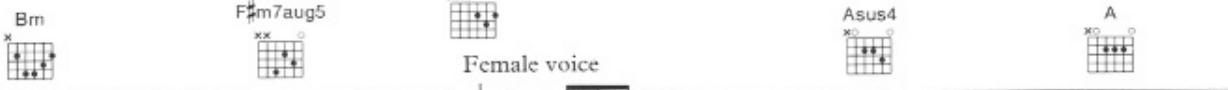


thir-ty de - grees_ and you're stall - ing out, and it's twen-ty four miles to the bea - con, there's a



Asus₂⁴ F#m7aug5 Bm7add4 Bm E7no3 Bm E7no3 A Bm E9no3


 crack in the sky and the warn-ing's out. Don't take that dive a-gain, push

Bm F#m7aug5 D Asus4 A


 through that band of rain. Five miles out, just hold your head-ing true. Got to get your

Bmadd4 Bm D E F# Voices


 fin - est out, you're num-ber one an-ti-ci-pat-ing you. Climb - ing out, just

A F#m/A Bm D E F#


 hold your head-ing true. Got to get your fin - est out, you're num-ber one an-ti-ci-pat-ing you.

Bagpipes

B5 A5 B5 A5 B5 A5 B5 A5 B5

Bm E Bm E A Bm E Bm F#m

D A F#m/A Bm D E F#

Electric guitar

Bm Asus4 Bm A F#m7 Bm

Vocoder

Traf - fic con - trol - ler is call - ing, Vic - tor, Ju - liet your i - den - ti - ty, I have

D Asus4 Bm A F#m7 Bm E

lost in the vi - o-lent storm com-mu - nate or squalk e - mer-gen-cy. Don't

Bm E A Bm E Bm F#m Voices

take that dive a - gain, push through that band of rain. Lost in

Dm C Dm C Dm

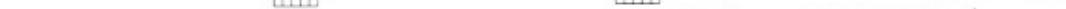
sta - tic eight - een. And the storm is clos - ing in now. Au - to -

C Dm C Dm A5

- ma-tic eight - een. (Got to push through.) Trapped in liv - ing hell. You're a

Dm Male voice

pri - soner of the dark sky. The pro - pel-ler blades are still, the


 Female voice
 e - vil eye_ of the hur-ri-cane is com-ing in now for the kill.
 Our

The musical score consists of three staves. The top staff shows a guitar chord progression: F (two x's), C (one x, two o's), and Dm (two xx's). The middle staff is a treble clef vocal line with lyrics: "hope's", "with", "you,", "ri-der in the", and "blue.". The bottom staff shows a bass line with a sustained note under each chord. The lyrics are aligned with the vocal line.

A musical score for piano, featuring two staves. The top staff uses a treble clef, a key signature of one flat, and a common time signature. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. The music consists of eighth-note patterns and rests.

A musical score for a guitar and bass. The top staff shows a C chord, followed by a Bb chord, then an F-Gm-3fr chord progression. The lyrics "Wel - come's wait - ing. We're an - ti - ci - pat - ing you'll be" are written below the notes. The bottom staff shows a bass line with eighth-note patterns.

B_b

F Gm 3fr

C F

N.C.

F

Electric guitars

ce - le-brat - ing when you're down - and brak - ing.

C

B_b/D

C/E

N.C.

Female voice

Vocoder

Climb

- ing

out. —

Climb-ing, climb-ing. —

F

Female voice

C

Five

miles

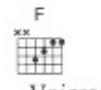
Dm7

out. —

C5

Vocoder

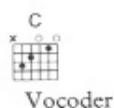
Climb-ing, climb-ing. —



Voices



Five miles out. Just hold your head-ing true. Got to get your fin - est out.



Vocoder

Voices

Climb-ing, climb-ing.

Five miles out.

Just hold your head-ing true. Got to get your



Vocoder



Climb-ing, climb-ing.



Climb-ing, climb-ing.



Voices

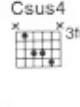
fin - est out.

Climb-ing, climb-ing.

Climb-ing, climb-ing.

Five miles out.

Just



repeat to fade

hold your head-ing true. Got to get your

fin - est out.

Climb-ing, climb-ing.



to france

Words & Music by
Mike Oldfield

(♩ = 98)

Bm Bm/D A/C♯
 Bm A

Bm A Bm Bm E A F♯m

Bm C♯m D E Bm E

1. Tak-ing on wa-ter, sail-ing a rest-less sea, from a me-mo-ry,
 2. Walk-ing on for-eign grounds like a sha-dow, roam-ing in-far-ter-

a-fan-ta-sy. The wind car-ries in-to white wa-ter,
 ri-to-ry. Ov-er your shoul-der stor-ies un-fold, you're search-

35

far from the is - lands. Don't you know you're ne - ver go - ing to
 - ing for sanc - tu - a - ry. You know you're ne - ver go - ing to

get to France. Ma-ry Queen of chance will they find you? Ne - ver go-ing to

get to France. Could a new ro - mance ev-er bind you?

1.

D E F#m Bm

get to France. Could a new ro - mance ev-er bind you?

2.

D A Bm A Bm C#m D E F#m

you?

S

Dadd9

xxx 2fr

D

xxx

A/C#

x x

D

xxx

E

xx 2fr

I see a pic - ture, by the lamps flick - er.

Dadd9

xxx 2fr

D

xxx

A/C#

x x

D

xxx

E

xx 2fr

Is n't it strange how dreams fade and shim - mer?

F#m

xx x

4fr

E

xx x

2fr

E/G#

xx x

6fr

F#m

xx

6fr

D

xxx

E

xx

2fr

F#m

xx

Ne - ver go-ing to get to France. Ma-ry Queen of chance will they find you?

F#m

xx

E

xx

E/G#

xx

F#m

xx

D

xxx

E

xx

2fr

F#m

xx

to Coda ♫

Ne - ver go-ing to get to France. Could a new ro - mance ev-er bind you?

Bm

D

A

Bm

A

Bm

C#

D

E

37

The image shows a guitar tablature for the coda section. The key signature is B major (one sharp). The first measure starts with a Coda symbol and a Bm chord (x x o). The second measure shows two chords: D (x x o) and A (x o o). The third measure shows two chords: Bm (x x o) and A (x o o). The fourth measure shows three chords: Bm (x x o), C#m (x x 4fr), and D (x x o). The fifth measure shows two chords: E (x x 2fr) and D (x x o). The lyrics "Ne - ver go-ing to" are written below the fifth measure. The tablature includes a treble clef, a sharp sign, and a common time signature.

A musical score page showing two staves. The top staff is in treble clef, G major, and 2/4 time. It features sixteenth-note patterns with grace notes. The bottom staff is in bass clef, C major, and 2/4 time. Measures 11 and 12 show a rhythmic pattern of eighth and sixteenth notes.

foreign affair

Words and Music by
Maggie Reilly and Mike Oldfield

(♩ = 88)
N.C.

The musical score consists of four staves of music. The top two staves are for the piano, showing a treble clef and a bass clef, both in G major (three sharps). The bottom two staves are for the voice, with lyrics provided. The tempo is marked as ♩ = 88 and N.C. (No Count).

Lyrics:

- For - eign af-fair. Take a trip in the air to a tro - pi - cal beach, an
- is - land to reach, a new ter - ri - to - ry for an in - ti - mate sto - ry, a la -
- goon par la mer. It's a for - eign af-fair. Drift - ing and free on a mys - ti - cal sea. A

Chord Chart:

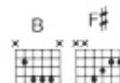
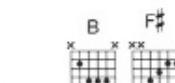
A small chord chart is located above the fourth staff, indicating a C♯m chord with an 'x' over the first string and '4fr' below it.

G[#]m7

wish - ful e - mo - tion, a drop in the o - cean, a hush in the air you can



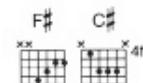
feel a - ny - where in the cool twi - light on a tro - pi - cal night.



Float - ing on air,

for - eign af - fair.

A ma - gi - cal po - tion.

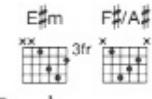


Cool lo - co - mo - tion,

Ma - gi - cal po - tion, a dream,

a cool lo - co - mo - tion.

G[#]m7



prayer,

it's a for-eign af-fair...



For - eign af - fair.

Take a trip in the air

to a tro - pi - cal beach, an

is - land to reach, a new ter - ri - to - ry for an in - ti - mate sto - ry, a la -



1-5.



6.



N.C.

- goon par la mer. It's a for - eign af - fair.

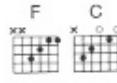
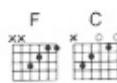
for - eign af - fair,

for - eign.

in dulci jubilo

Arranged by
Mike Oldfield

(♩ = 120)

Recorder




42

C F C F C Em

Recorder and kazoo

A musical score for a guitar and a bass. The top staff is for the guitar, showing a sequence of chords: Am, Am/G, Dm, G, C, F, G, C, and Am. The bottom staff is for the bass, featuring a continuous eighth-note pattern. The score is set against a grid of measures, with measure numbers 1 through 9 indicated below the staff.

A musical score consisting of two staves. The top staff is for a six-string guitar, showing chords and specific fingerings (x, o, *). The chords shown are Dm, G, C, F, G, C, F, C, G, C. The bottom staff is for a double bass, showing a continuous eighth-note pattern.

Musical score for Recorder and penny whistle. The score consists of two staves. The top staff is for the Recorder and penny whistle, featuring four chords: C major (x o o), F major (xx o o o), C major (x o o o), and Em (o ooo). The bottom staff is for the piano, showing bass notes and corresponding treble clef notes.

Guitar chords: Am, Am/G, Dm, G, C, F, G, C, Am. Measures 1-2.

Bass line and vocal line. Measures 1-2.

Guitar chords: Dm, G, C, F, G, C, F, C, G, C. Measures 3-4.

Bass line and vocal line. Measures 3-4.

Guitar chords: C, F, C, F, C, Em. Measures 5-6.

Recorder, penny whistle and kazoo

Bass line and vocal line. Measures 5-6.

Guitar chords: Am, Am/G, Dm, G, C, F, G, C, Am. Measures 7-8.

Bass line and vocal line. Measures 7-8.

Chords shown above the staff:

- M1: Dm, G, C
- M2: F, G, C
- M3: F, G, C
- M4: G, C

Bass line (Bass clef): Notes: D, E, F, G, A, B, C, D, E, F.

Chords shown above the staff:

- M11: C
- M12: F, C
- M13: F, C
- M14: Em

Recorder and penny whistle

Bass line (Bass clef): Notes: D, E, F, G, A, B, C, D, E, F.

Chords shown above the staff:

- M17: Am
- M18: Am/G
- M19: Dm
- M20: G
- M21: C
- M22: F
- M23: G
- M24: C
- M25: Am

Bass line (Bass clef): Notes: D, E, F, G, A, B, C, D, E, F.

Chords shown above the staff:

- M26: Dm
- M27: G
- M28: C
- M29: F
- M30: G
- M31: C
- M32: F
- M33: C
- M34: G
- M35: C

Bass line (Bass clef): Notes: D, E, F, G, A, B, C, D, E, F.

Electric guitar

Bass line (Bass clef): Notes: D, E, F, G, A, B, C, D, E, F.

Chords: C, F, C, Em

Chords: Am, Am/G, Dm, G, C, F, G, C, Am

Chords: Dm, G, C, F, G, C, F, C, G, C

Chords: C, F, C, Em

Guitar chords: Am, Am/G, Dm, G, C, F, G, C, Am.

Bass notes: eighth note patterns.

Guitar chords: Dm, G, C, F, G, C, F, C, G, C.

Bass notes: eighth note patterns.

Guitar chords: C, F, C, F, C, Em.

Bass notes: eighth note patterns.

Guitar chords: Am, Am/G, Dm, G, C, F, G, C, Am.

Bass notes: eighth note patterns.

Guitar chords: Dm, G, C, F, G, C, F, C, G, C.

Bass line: Continues from previous page.



Recorder and penny whistle



Guitar chords: Continues from previous page.

Bass line: Continues from previous page.



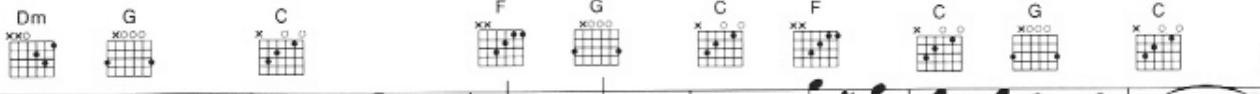
3



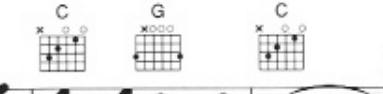
3

Guitar chords: Continues from previous page.

Bass line: Continues from previous page.



3



Electric
guitar

Guitar chords: Continues from previous page.

Bass line: Continues from previous page.

F C

F C

Em Am Am/G Dm G C

add recorder and penny whistle

F G C Am Dm G C

rit.

F G C F C G C

shadow on the wall

Words & Music by
Mike Oldfield

(♩ = 87)

Chord progression: A5 - C - Dadd11 - A5 - D - G - Am7 - Gmaj7/B.

Measure 1: A5 (x o xx) | Measure 2: C (x o x) | Measure 3: Dadd11 (x o x 3fr) | Measure 4: A5 (x o xx)

Measure 5: D (x o x) | Measure 6: G (x ooo) | Measure 7: Am7 (x o x) | Measure 8: Gmaj7/B (x o x)

1. A5 D C Am 2. A5 D C Am Em

Measure 1: A5 (x o xx) | Measure 2: D (x o x) | Measure 3: C (x o o) | Measure 4: Am (x o o)

Measure 5: A5 (x o xx) | Measure 6: D (x o x) |Measure 7: C (x o o) | Measure 8: Am (x o o) | Measure 9: Em (x ooo)

Am C Dadd11 Am D G C Dadd11

Measure 1: Am (x o o) | Measure 2: C (x o x) | Measure 3: Dadd11 (x o x 3fr) | Measure 4: Am (x o o)

Measure 5: D (x o x) | Measure 6: G (x ooo) | Measure 7: C (x o x) | Measure 8: Dadd11 (x o x 3fr)

Lyrics: Sha-dow on the wall, sha-dow on the wall,

1.



2.



black sha-dow on the wall.

A5
xoo x_{2fr}G5
xoo xEsus4 Em
ooo ooo

1. Treat me like a pri-son-er, treat me like a fool, _____ treat me like a los - er,
 2. Treat me like I'm ev - il, freeze me till I'm cold, _____ beat me till I'm fee - ble,

Am G D/F# Am/E A5
xoo o xoooo xoo x xx ooo
use me as a tool.
grind me till I'm old.

Waste me till I'm hun - gry, _____ loose me in the cold,
 Wire me till I'm tir - ed, _____ push me till I fall,

Esus4 Em/G
ooo ooo xoooo
treat me like a cri - mi - nal,

just a sha-dow on the wall.

D
xoo
C Am Em
ooo ooo xoooo

A musical score for a guitar and bass. The top staff shows a guitar part with various chords: Am, C, Dadd11, Am, D, G, C, and Dadd11. The bottom staff shows a bass line with eighth-note patterns. The lyrics "Sha-dow on the wall," are repeated twice.

Am  - Am 
 C  Dadd 11  Am 
 D  G 

sha-dow on the wall,




 1. Am
 2. Am
 Electric guitar

sha-dow on the wall,
 black sha-dow on the wall.
 black sha-dow on the wall.

A musical score for electric guitars. The top staff uses a treble clef and shows a pattern of sixteenth-note chords. The bottom staff uses a bass clef and shows a pattern of eighth-note chords. A guitar chord diagram for G major is shown above the staff, with the label "Electric guitars" below it.

Musical score for page 52, featuring three staves: piano, guitar, and banjo. The piano staff shows a treble clef and bass clef, with a dynamic of $\frac{3}{8}$. The guitar staff shows chords Em, Am, and Em with corresponding chord diagrams. The banjo staff shows a rhythmic pattern with a dynamic of $\frac{2}{8}$.

Am C Dadd11 Am D G C Dadd11

 xoo x o x x o x 3fr xoo xoo xoo x o x x o x 3fr

Sha-dow on the wall,
 sha-dow on the wall,

1. Am

black sha-dow on the wall.

2. Am

black sha-dow on the wall.

Am7 G/B Am D G Am7 G/B

Sha-dow on the wall, sha-dow on the wall,

black sha-dow on the wall.

Night, blue sha - dow,

treat me like a sha - dow.

sha - dow.

Synth

add Electric guitar

Am

D5

C5 3fr A5

Am

D G

Am

D5 C5 A5

Guitar part: Strumming pattern with eighth-note chords.

Piano part: Eighth-note chords in the right hand, bass line in the left hand.

Am

D G

Sha - dow on the wall. Night, blue sha - dow, — treat me like a

Guitar part: Strumming pattern with eighth-note chords.

Piano part: Eighth-note chords in the right hand, bass line in the left hand.

1.2. Am D5 C5 A5 3. Am D5 C5 B5 A5

sha - dow. sha - dow. Electric guitar

Guitar part: Strumming pattern with eighth-note chords.

Piano part: Eighth-note chords in the right hand, bass line in the left hand.

A5

G

Guitar part: Strumming pattern with eighth-note chords.

Piano part: Eighth-note chords in the right hand, bass line in the left hand.

Electric guitar

add 2nd Electric guitar

Sha-dow on the wall. Night, blue

Vocal and Bass Lines:

Chords: Am, D, G, C, G5, Am, Asus₂, Am, G, Em/G, A5

Lyrics: sha - dow, Sha-dow on the wall. Treat me like a sha - dow, Black sha-dow on the wall.

Repetition: repeat to fade

Final Lyric: Black sha-dow on the wall.

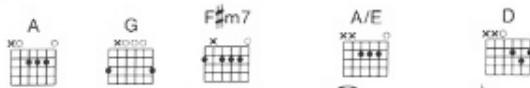
islands

Words & Music by
Mike Oldfield

(♩ = 66)
N.C.




Electric guitar



Gmaj9 G A

 on to your hearts de-si - re. When you see one bird in-to the wind

D Gmaj9 G

A A/D D Bm G A

 a-no-ther one's turn - ing, and the two can_ fly_ much high - er. We are

D Em A

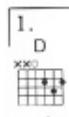
 is - lands but nev-er too far,_ we are is - lands, and I need your light to-night and I

D

need your light to - night. We are is - lands but nev-er too far,_ we are



A



is - lands, and I need your light to-night and I need your light to-night.



D

need your light to-night. We are in lands but never too far, we are



A



repeat to fade

is - lands, and I need your light to-night and I need your light to-night. We are



etude

Arranged by
Mike Oldfield

(♩ = 71)



Synth pan pipes

C5 Csus2 C

F Fsus2 F5 Dm6

E5 E7 A A/C# Aaug5/C# Dsus2 D5

D6 F7 E

- - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

- - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

- - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

F. F. F. F. F. F. F.

A Asus2 A5 Asus2 A D/A

- - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

- - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

- - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

F. F. F. F. F. F.

D6/A D/A Asus4 A F#m G#

- - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

- - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

- - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

F. F. F. F. F. F.

C#5 Bmdim5 E E7 A5

- - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

- - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

- - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

F. F. F. F. F.

02

A A Asus2 A5 Asus2 A

xo xx xo x x xo xox xo xx xo x x xo x x

add Electric guitar

D/A D6/A D/A Asus4 A F#m

xo x x xo x * 7fr xo x x x***x xo x x xo x x

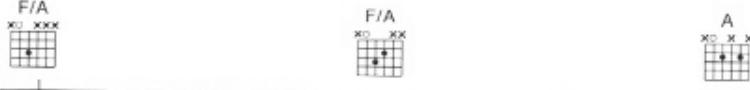
G# C#5 Bmdim5 E E7

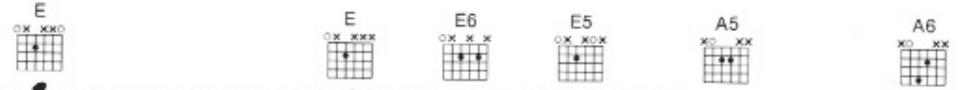
x* x 4fr x* xx 4fr x***x ox xxx ox xxx

A5 F/A F/A A

xo ***x xo ***x xo xx xo x x































This page contains six staves of musical notation for guitar, arranged vertically. Each staff begins with a treble clef and a key signature of two sharps. The first staff includes four small guitar chord diagrams above the staff: E (top), Esus2, E, and E7. The second staff includes three guitar chord diagrams: F/A, F/A, and A. The third staff includes five guitar chord diagrams: E, E6, E5, A5, and A6. The fourth staff includes three guitar chord diagrams: A, A (9th fret), and A (7th fret). The fifth staff includes two guitar chord diagrams: A, and A (7th fret). The sixth staff includes two guitar chord diagrams: A (9th fret), and A (7th fret). The seventh staff includes two guitar chord diagrams: A, and A (7th fret). The eighth staff includes two guitar chord diagrams: A (9th fret), and A (7th fret).

sentinel

Music by
Mike Oldfield

(♩ = 154)
N.C.

doubled 8va with chime sound

Electric guitar

Two Electric guitars

Musical score for Two Electric guitars, common time (8). The score consists of three staves. The first staff (treble clef) starts with a rest followed by an eighth-note pattern. The second staff (alto clef) starts with an eighth-note pattern. The third staff (bass clef) starts with an eighth-note pattern.

Water drop sound

Musical score for Water drop sound, common time (8). The score consists of three staves. The first staff (treble clef) starts with an eighth-note pattern. The second staff (alto clef) starts with an eighth-note pattern. The third staff (bass clef) starts with an eighth-note pattern.

Musical score for Two Electric guitars, common time (8). The score consists of three staves. The first staff (treble clef) starts with a rest followed by an eighth-note pattern. The second staff (alto clef) starts with an eighth-note pattern. The third staff (bass clef) starts with a rest followed by an eighth-note pattern.

Musical score for Water drop sound, common time (8). The score consists of three staves. The first staff (treble clef) starts with an eighth-note pattern. The second staff (alto clef) starts with an eighth-note pattern. The third staff (bass clef) starts with an eighth-note pattern.

Electric guitar and vocals

Musical score for Electric guitar and vocals, common time (4). The score consists of three staves. The first staff (treble clef) starts with an eighth-note pattern. The second staff (alto clef) starts with an eighth-note pattern. The third staff (bass clef) starts with a rest followed by an eighth-note pattern.

sentinel

3

4

4

2

4

4

4

2

4

4

2

4

Vocals

4

4

2

4

4

7

4

4

2

4

4

7

Electric guitar

8

8

7

8

9

7

8

9

7

8

8

7

8

9

7

8

9

7

Musical score for two staves, measures 67-75.

The score consists of two staves:

- Staff 1 (Top):** Treble clef, common time (indicated by '8'). Measures 67-75. The music features eighth-note patterns and sixteenth-note figures. Measure 67: eighth notes. Measure 68: eighth notes. Measure 69: eighth notes. Measure 70: eighth notes. Measure 71: eighth notes. Measure 72: eighth notes. Measure 73: eighth notes. Measure 74: eighth notes. Measure 75: eighth notes.
- Staff 2 (Bottom):** Bass clef, common time (indicated by '8'). Measures 67-75. The music features eighth-note patterns and sixteenth-note figures. Measure 67: eighth notes. Measure 68: eighth notes. Measure 69: eighth notes. Measure 70: eighth notes. Measure 71: eighth notes. Measure 72: eighth notes. Measure 73: eighth notes. Measure 74: eighth notes. Measure 75: eighth notes.



Vocals



doubled with flute sound and Acoustic guitar

Am7 12fr | Em7 7fr

4 | **2** | **4**



Dm7 5fr | Am 5fr

4 | **2** | **4**



Am7 12fr | Em7 7fr

4 | **2** | **4**



Dm7 5fr | Am 5fr

4 | **2** | **4** - **7**

N.C.

7 | **9** | **7** | **9** | **7**

7 | **9** | **7** | **9** | **7**

7 | **9** | **7** | **9** | **7**

Am
xx...5fr

Electric guitar

Vocals

Electric guitar

Classical guitar Keyboard

Em7 Cmaj7

Classical guitar pizzicato string sound

Bm F#sus2

Cm7sus4 Abadd9

Gm/Bb Asus4



Vocals

Musical score for page 71, section 1. The score consists of three staves. The top staff is for Vocals, the middle for Electric guitar, and the bottom for Bass. The key signature is Am (no sharps or flats). The time signature changes between 6/8, 9/8, 7/8, 9/8, and 7/8. The vocal part features eighth-note patterns, while the electric guitar and bass provide harmonic support. Measure numbers 1 through 7 are indicated above the staves.

fade

Electric guitar

Musical score for page 71, section 2. This section begins with a fade-in for the electric guitar. The electric guitar and bass continue their rhythmic patterns. The vocal part is implied by the harmonic structure. Measure numbers 1 through 7 are indicated above the staves.

Vocals

Musical score for page 71, section 3. The vocal part reappears, continuing the rhythmic pattern established in the previous sections. The electric guitar and bass provide harmonic support. Measure numbers 1 through 7 are indicated above the staves.

Electric guitar

Musical score for page 71, section 4. The electric guitar takes a prominent role, continuing its rhythmic pattern. The vocal part is implied by the harmonic structure. Measure numbers 1 through 7 are indicated above the staves.

ommadawn

Music by
Mike Oldfield

(♩ = 58)

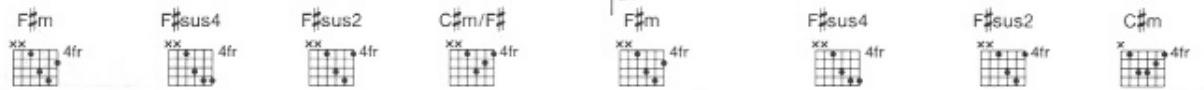
N.C.



Harp and koto

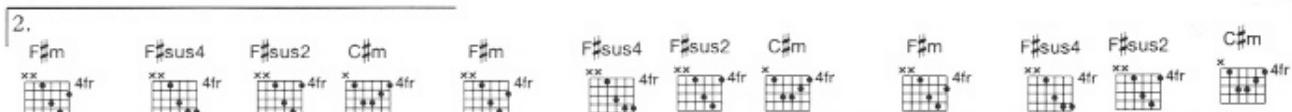
Music score for Harp and koto parts in 4/4 time. The harp part consists of eighth-note patterns, while the koto part consists of sustained notes.

Continuation of the musical score for Harp and koto parts. The harp part continues with eighth-note patterns, and the koto part continues with sustained notes.



Continuation of the musical score for section 1. The harp part consists of eighth-note patterns, and the koto part consists of sustained notes.

Continuation of the musical score for section 1. The harp part consists of eighth-note patterns, and the koto part consists of sustained notes.



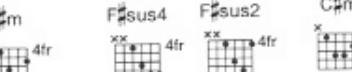
Continuation of the musical score for section 2. The harp part consists of eighth-note patterns, and the koto part consists of sustained notes.

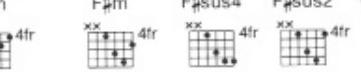
Continuation of the musical score for section 2. The harp part consists of eighth-note patterns, and the koto part consists of sustained notes.

F#m F#sus4 F#sus2 C#m/F#


 F#m F#sus4 F#sus2 C#m


 F#m F#sus4 F#sus2 C#m

F#m F#sus4 F#sus2 C#m


 F#m F#sus4 F#sus2 C#m


 F#m F#sus4 F#sus2 C#m

Musical score page 10, measures 11-12. The score consists of three staves. The top staff is for Treble clef, F#5 tuning, 4fr. It features a sixteenth-note pattern followed by a measure in 6/8 time. The middle staff is for Treble clef, 8va dynamic, and 4/4 time. It shows a melodic line with grace notes and sixteenth-note patterns. The bottom staff is for Bass clef, 4/4 time, and includes a bassoon part with sustained notes and slurs.

N.C.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef, B-flat major (two sharps), and 4/4 time. It contains a single eighth note followed by three rests. The bottom staff is in bass clef, E major (one sharp), and 4/4 time. It features a bass note followed by a sixteenth-note pattern of eighth notes. Measure 12 begins with a dynamic instruction "(8va)" above the treble staff, indicating an octave higher. The treble staff has a sharp sign above the staff, and the bass staff has a sharp sign below the staff.

(8va)

F#m F#sus4 F#sus2 C#m F#m F#sus4 F#sus2 C#m F#m F#sus4 F#sus2 C#m/F#

xx 4fr xx 4fr xx 4fr x 4fr xx 4fr xx 4fr xx 4fr xx 4fr xx 4fr xx 4fr

F#m F#sus4 F#sus2 C#m F#m F#sus4 F#sus2 C#m

xx 4fr xx 4fr xx 4fr x 4fr xx 4fr xx 4fr xx 4fr xx 4fr

F#m F#sus4 F#sus2 C#m F#m F#sus4 F#sus2 C#m/F#

xx 4fr xx 4fr xx 4fr x 4fr xx 4fr xx 4fr xx 4fr xx 4fr

75

F#m F#sus4 F#sus2 C#m F#m F#sus4 F#sus2 C#m

xx 4fr xx 4fr xx 4fr x 4fr xx 4fr xx 4fr xx 4fr

F#m F#sus4 F#sus2 C#m F#m F#sus4 F#sus2 C#m

xx 4fr xx 4fr xx 4fr x 4fr xx 4fr xx 4fr xx 4fr

F#m F#sus4 F#sus2 C#m F#m F#sus4 F#sus2 C#m

xx 4fr xx 4fr xx 4fr x 4fr xx 4fr xx 4fr xx 4fr

F#m F#sus4 F#sus2 C#m F#m F#sus4 F#sus2 C#m

xx 4fr xx 4fr xx 4fr x 4fr xx 4fr xx 4fr xx 4fr

Musical score for piano, page 10, measures 11-12. The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is F# major (one sharp). Measure 11 starts with a dotted half note followed by eighth-note pairs. Measure 12 begins with a sixteenth-note pattern. The score includes dynamic markings such as '4fr' and '8va'.

N.C.

(8va)

Musical score for electric guitar, page 76, featuring six staves of music. The score includes the following performance instructions:

- (8va) - Used in the first, third, and fifth staves.
- Electric guitar - Used in the second staff.
- fade - Used in the fourth staff.
- (8va) - Used in the sixth staff.

The music consists of six staves, each with a treble clef and a key signature of two sharps. The time signature varies between measures. The first staff features eighth-note patterns. The second staff is labeled "Electric guitar" and shows sixteenth-note patterns. The third staff contains eighth-note patterns. The fourth staff includes a "fade" instruction. The fifth staff has eighth-note patterns. The sixth staff concludes with a fermata over the final note.

portsmouth

Arranged by
Mike Oldfield

(♩ = 184)



Sheet music for the first system. The treble and bass staves are shown. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The tempo is indicated as ♩ = 184. The first measure starts with a C chord (fretboard diagram above). The second measure starts with an F chord (fretboard diagram above). The third measure starts with a C chord (fretboard diagram above). The fourth measure starts with a G chord (fretboard diagram above).



Sheet music for the second system. The treble and bass staves are shown. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The fifth measure starts with a C chord (fretboard diagram above). The sixth measure starts with an F chord (fretboard diagram above). The seventh measure starts with a C chord (fretboard diagram above). The eighth measure starts with a G chord (fretboard diagram above).



Sheet music for the third system. The treble and bass staves are shown. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The ninth measure starts with a C chord (fretboard diagram above). The tenth measure starts with a G chord (fretboard diagram above). The eleventh measure starts with a C chord (fretboard diagram above). The twelfth measure starts with a F chord (fretboard diagram above).



Sheet music for the fourth system. The treble and bass staves are shown. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The thirteenth measure starts with a C chord (fretboard diagram above). The fourteenth measure starts with a G chord (fretboard diagram above). The fifteenth measure starts with a C chord (fretboard diagram above). The sixteenth measure starts with a C chord (fretboard diagram above).



Sheet music for the fifth system. The treble and bass staves are shown. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The seventeenth measure starts with a G chord (fretboard diagram above). The eighteenth measure starts with a C chord (fretboard diagram above). The nineteenth measure starts with a F chord (fretboard diagram above). The twentieth measure starts with a C chord (fretboard diagram above).

Sheet music for guitar and bass, featuring six staves of music with chords indicated above the staff.

Staff 1: Treble and Bass staves. Chords: G, C.

Staff 2: Treble and Bass staves. Chords: F, 1. C, G, C; 2. C, G, C, G.

Staff 3: Treble and Bass staves. Chords: C, F, C, G.

Staff 4: Treble and Bass staves. Chords: C, F, C, G; 1. C, 2. C.

Staff 5: Treble and Bass staves. Chords: G, C.

Staff 6: Treble and Bass staves. Chords: F, 1. C, G, C; 2. C, G, C, G.

incantations – part four

Music by
Robert Howes, Barbara Courtney-King,
Steve Davies and William McGillivray

The musical score consists of six staves of music. The top staff is for guitar, indicated by a treble clef and a bass clef, with a tempo of $\text{♩} = 93$. It features chords Bm, A, F#m, and G. The second staff is also for guitar, showing chords Em, F#m, and G. The third staff continues the guitar part. The fourth staff shows the guitar part again. The fifth staff introduces a vocal part, with the first section labeled '1.' and the second section labeled '2.'. The vocal part includes chords G, A, Bm, A, and F#m. The sixth staff continues the vocal part, with chords G, A, Em, and F#m. The final section of the vocal part includes parts for Organ and Oboe/Vocal, with the vocal line continuing from the previous staff.

80

F#m

G

Em

Measures 80-81: F#m, G, Em. Bass line consists of eighth-note patterns.

Measures 82-83: F#m, G, A, Bm. Bass line consists of eighth-note patterns.

F#m

G

A

Bm

A

Synth strings

Measures 84-85: F#m, G, A, Bm. Bass line consists of eighth-note patterns. Synth strings are indicated by the text "Synth strings" below the top staff.

F#m

G

Em

Measures 86-87: F#m, G, Em. Bass line consists of eighth-note patterns.

F#m

G

A

Bm

A

Measures 88-89: F#m, G, A, Bm. Bass line consists of eighth-note patterns.

81

The musical score consists of five staves of music. The top staff shows a vocal line in F#m, with chords G, Em, and D indicated above the staff. The second staff shows a bass line. The third staff shows a vocal line in F#m, with chords G, A, Em, and D indicated above the staff, and the label "Electric guitar" below it. The fourth staff shows a bass line. The fifth staff shows a vocal line in Bm, with chords C, Am, and D indicated above the staff. The sixth staff shows a bass line. The seventh staff shows a vocal line in Bm, with chords C, D, Em, and D indicated above the staff, and the label "Female vocal" below it. The lyrics for the vocal parts are as follows:

1. Queen and hunt - ress chaste and fair,
 (2.) not an en - vious shade,
 (3.) bow of pearl a - part,
 (4.) us en - treats thy light,
 now the god - dess

amarok

Words & Music by
Mike Oldfield

(♩ = 133)
Drums intro

N.C.

The musical score consists of ten staves of music. The first two staves are for drums, with the top staff in treble clef and the bottom in bass clef, both in 12/8 time with a key signature of seven sharps. The third staff begins with vocal lyrics: "So far so far so far so far so far so far so." This pattern repeats across the page. Chords are indicated above the staff: C♯/F♯ (xx) 4fr, B/F♯ (xx), D♯m/F♯ (xx), C♯/F♯ (xx) 4fr, and B/F♯ (xx). The score concludes with a final section of chords and lyrics.

D[#]m/F[#]
xx

C[#]/F[#]
xx 4fr

B/F[#]
xx

four times

So far so.

D[#]m7
xx

C[#]
xx 4fr

B
x x

So far so.

N.C.

C[#]
xx 4fr

B
x x

So far so.

N.C.

C[#]
xx 4fr

B
x x

D
xxo

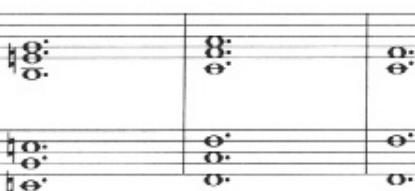
Synth

So far so far so far so far so far so.

E F#


F#5
 Telephone N.C.

What?

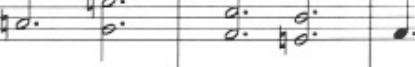






D/F# Dadd#11/F# E6add9 E F#

N.C.
~ ~ ~ ~ - | |
What? ~



D/F# N.C. E/F# N.C.

~ ~ ~ ~ | |
|



F#m7

xx 4fr

Emaj7

xx 5fr

1.

F#m7

xx 4fr

2.

F#m7

xx 4fr

Fa r so far so so far so — so far so so far so. so so far so.

F#m7

xx 4fr

Emaj7

xx 5fr

1.

F#m7

xx 4fr

Fa r so far so so far so — so far so so far so.

F#m7

xx 4fr

N.C.

three times

so so far so. Far so far far so far far so far far so far.

Female vocal

A handwritten musical score consisting of four systems of three staves each. The music is in common time.

System 1: Treble clef, B-flat key signature. Measures 1-4. The bass staff has a fermata over the first measure. The alto staff has a fermata over the second measure. The tenor staff has a fermata over the third measure. Measure 4 ends with a double bar line and a key change.

System 2: Treble clef, B-flat key signature. Measures 5-8. The bass staff has a fermata over the first measure. The alto staff has a fermata over the second measure. The tenor staff has a fermata over the third measure. Measure 8 ends with a double bar line and a key change.

System 3: Treble clef, A major key signature. Measures 9-12. The bass staff has a fermata over the first measure. The alto staff has a fermata over the second measure. The tenor staff has a fermata over the third measure. Measure 12 ends with a double bar line and a key change.

System 4: Treble clef, A major key signature. Measures 13-16. The bass staff has a fermata over the first measure. The alto staff has a fermata over the second measure. The tenor staff has a fermata over the third measure. Measure 16 ends with a double bar line and a key change.

Sheet music for guitar and piano, page 88.

Top System:

- Key signature: G major (one sharp).
- Time signature: Common time (indicated by a 'C').
- Notes: A series of eighth notes followed by a sixteenth-note cluster (marked '2' below the staff), then another sixteenth-note cluster (marked '2' below the staff).
- Piano part: Bass line with open circles (○) and treble line with dots (·).

Second System:

- Key signature: C# major (two sharps).
- Time signature: Common time.
- Notes: Eighth notes, sixteenth-note patterns, and a sixteenth-note cluster (marked '2' below the staff).
- Guitar chords: C#m (x x 0 0), B (x 0 0 x), and C#m (x x 0 0).
- Piano part: Bass line with open circles (○) and treble line with dots (·).

Third System:

- Key signature: C# major (two sharps).
- Time signature: Common time.
- Notes: Eighth notes, sixteenth-note patterns, and a sixteenth-note cluster (marked '2' below the staff).
- Guitar chords: C#m (x x 0 0), B (x 0 0 x), and C#m (x x 0 0).
- Piano part: Bass line with open circles (○) and treble line with dots (·).

Fourth System:

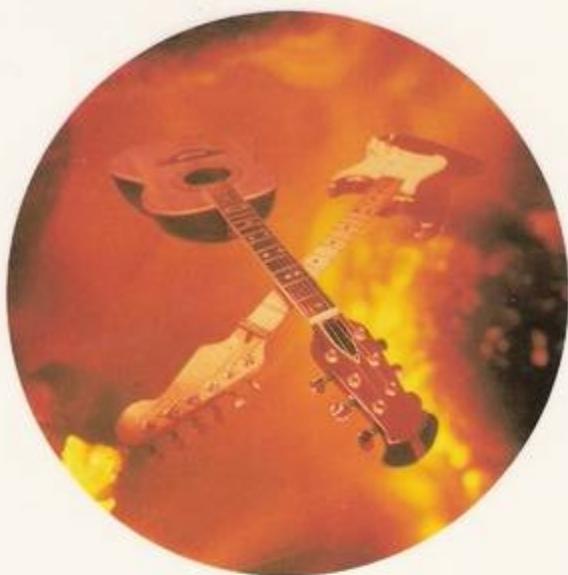
- Key signature: C# major (two sharps).
- Time signature: Common time.
- Notes: Eighth notes, sixteenth-note patterns, and a sixteenth-note cluster (marked '2' below the staff).
- Guitar chords: C#m (x x 0 0), B (x 0 0 x), and C#m (x x 0 0).
- Piano part: Bass line with open circles (○) and treble line with dots (·).

Fifth System:

- Key signature: E major (no sharps or flats).
- Time signature: Common time.
- Notes: Eighth notes.
- Guitar chords: E (0 0 0 0), A (x 0 0 x), D (x x 0 0), and G# (x x 0 0).
- Piano part: Bass line with open circles (○) and treble line with dots (·).

Sixth System:

- Key signature: E major (no sharps or flats).
- Time signature: Common time.
- Notes: Eighth notes, sixteenth-note patterns, and a sixteenth-note cluster (marked '2' below the staff).
- Guitar chords: E (0 0 0 0), A (x 0 0 x), D (x x 0 0), and G# (x x 0 0).
- Piano part: Bass line with open circles (○) and treble line with dots (·).



tubular bells · family man · moonlight shadow · heaven's open · five miles out
to france · foreign affair · in dulci jubilo · shadow on the wall · islands · etude
sentinel · ommadawn · portsmouth · incantations · amarok

WORLDWIDE REPRESENTATION
CLIVE BANKS LIMITED
P.O. BOX 2865 LONDON W6 0LT
EMI VIRGIN MUSIC LTD

ISBN 1-85909-157-